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ABSTRACT

Discipline-based art education (DBAE) can best be understood as a curriculum construct if it is seen in the context of traditional, major curriculum orientations. The three major curriculum orientations are child-centered orientation, society-centered orientation, and subject-centered orientation. DBAE is a contemporary construct of the subject-centered orientation. Its focus is on developing students' capacities for improving skills in art making activities and improved understanding of related studies including aesthetics, art criticism, and art history. Critics of DBAE have charged that it excludes child-centered or society-centered curriculum orientations. This booklet responds that viewed as a curriculum construct, DBAE is coherent, but not always complete. DBAE can take its place beside child-centered and society-centered orientations to art education. The history behind the emergences of DBAE is discussed in detail. Considerable attention is paid to how DBAE (and other curriculum perspectives) address the main components of the art curriculum--content, student, teacher, and setting. (DB)

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Examining Discipline-Based Art Education as a Curriculum Construct

Gilbert A. Clark

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ERIC:ART
An Adjunct Clearinghouse for Art Education at the
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Indiana University
1991

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ABOUT THE AUTHOR

Gilbert A. Clark is a nationally and internationally known educator in art education and gifted/talented education. He earned his Ph.D. in art education from Stanford University in 1970 and has been on the faculty of Indiana University since 1976, where he has taught courses in art education, curriculum, and gifted/talented education. Dr. Clark is author of numerous journal articles about art education, art curriculum development, and gifted/talented education. He is also co-author, with Dr. Enid Zimmerman, of a high school textbook, *Art/Design: Communicating Visually*, and two books related to education of gifted/talented art students: *Educating Artistically Talented Students* and *Resources for Educating Artistically Talented Students*. They also have authored, with Marilyn Zurmuehlen, a survey and analysis of measurement in art education research and practice, *Understanding Art Testing*. In addition to teaching, Dr. Clark is currently Director of ERIC:ART, an Art Education Adjunct Clearinghouse within the ERIC Clearinghouse for Social Studies/Social Science Education (ERIC/ChESS) at Indiana University.

ABOUT ERIC:ART

ERIC:ART is a new Adjunct Clearinghouse for Art Education associated with the ERIC Clearinghouse for Social Studies/Social Science Education (ERIC/ChESS) at Indiana University, Bloomington, Indiana. The Adjunct Clearinghouse has been established with major support from The Getty Center for Education in the Arts and additional support from ERIC (Educational Resources Information Center), ERIC/ChESS, and the National Endowment for the Arts. Service, development, and research activities of ERIC:ART are directed to elementary and secondary art teachers and specialists, curriculum specialists, researchers, teacher educators, and educational policymakers. Parents and others concerned with art education in schools also are likely to be interested in the activities and publications of the ERIC Adjunct Clearinghouse for Art Education.

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We believe an arts program should help students understand a historical and cultural context in which the arts are created . . . perceive aesthetic qualities in nature, the man-made environment and art works [and] . . . provide them with opportunities to create their own work. We believe all of these are important and necessary means of achieving a more comprehensive, holistic approach to education in the arts. . . . Appreciating art, making art, understanding art all require tuition and instruction.

Leilani Lattin Duke, *Art Education* (September 1983): 6.

I. Art Education, DBAE, and Traditional Curriculum Orientations

A great many forms of art education advocacy, curricula, and programs have come, gone, and reappeared during the many years of formal schooling in the United States. Curriculum theory and development have been dynamic and everchanging as schools and schooling have been molded in reaction to major changes in society at large; art education has a similar history. Various advocates for art education have spoken for different conceptions and curricula they felt were appropriate for their times, including Benjamin Franklin in the 1700s, Walter Smith in the 1800s, Viktor Lowenfeld in the 1940s and 1950s, Manual Barkan in the 1960s, and The Getty Center for Education in the Arts in the 1980s. The Getty Center for Education in the Arts, since its inception in 1982, has declared advocacy for discipline-based art education, known popularly as "DBAE", as a new form of art education for America's schools.[1] Since The Getty Center's first major publication, *Beyond Creating: The Place For Art in America's Schools*, was distributed in 1985, The Getty Center's advocacy for discipline-based art education has taken many forms including sponsorship of national conferences, roundtable discussions, diverse publications, regional institutes, in-service program development at universities, and program implementation in schools. The distribution of *Beyond Creating* . . . to all members of the National Art Education Association (NAEA) and a wider audience of art education advocates and policy makers raised questions in many peoples' minds about the nature of discipline-based art education and its place as a curriculum construct for our nation's schools.

DBAE has become the focus of more professional and popular dialogue, both pro and con, than any other past orientation to art education. Despite arguments or questions raised about it, DBAE has influenced policy statements issued by the National Art Education Association (NAEA), as in its *Quality Art Education: Goals for Schools*, and also has influenced policy decisions by the National Endowment for the Arts, National Assembly of State Arts Agencies, Council of Chief State School Officers, and many other arts, education, and arts education organizations. Since 1985, DBAE has been a

relatively central topic for much professional dialogue among art educators at NAEA conferences and in such publications as *Art Education* and *Studies in Art Education*, the major journals of the NAEA.

This essay is an attempt to examine discipline-based art education as a curriculum construct, provide a foundation for understanding DBAE as a construct "of and for its time," and raise questions and critique DBAE as a popular new movement in art education. One way to understand this construct at this time is to see it in the context of traditional, major curriculum orientations; these provide a background for understanding discipline-based art education as a curriculum construct.

Many writers have described different education and curriculum orientations, from widely separated points of view, to explain important phases of the history of education in schools of the United States. In 1949, Tyler distinguished three major curriculum orientations: (1) child- or learner-centered, (2) society-centered, and (3) subject- or knowledge-centered (see Figure 1).[2] These three orientations are cited frequently in curriculum literature to describe and explain major swings in school policies and practices that have occurred as educators' responses to political, economic, and social changes in society. These orientations co-exist as popular points-of-view in many contemporary school practices and many curriculum textbooks are structured around this triumvirate of child-society-subject-matter orientations.[3] Those who hold these orientations bring differing philosophical and theoretical stances to bear on education as a whole and on art education in particular. In the following brief review, key characteristics of these three major curriculum orientations will be described as a background for understanding the development of discipline-based art education.

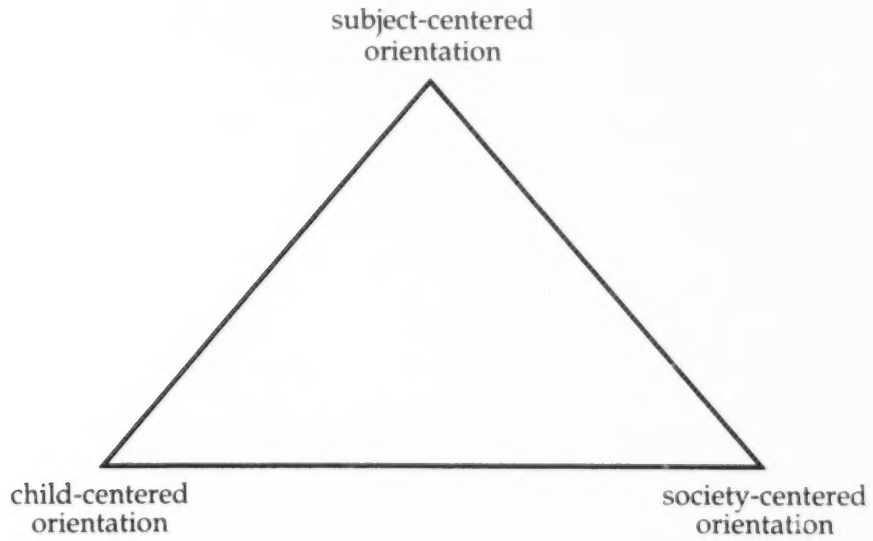

Figure 1. Three traditional orientations to education and curriculum.

Child-centered Orientation

In a child-centered orientation to education, expressed needs, interests, and purposes of students, and their patterns of physiological, emotional, and intellectual development, are studied to determine content and structure for school programs. Individual problem solving and self-expression are major methods and outcomes of instruction. Child-centered curricula focus upon growth of individual students rather than transmission of pre-determined content. The child-centered approach evolves not as a result of preplanning, but during teacher-student interactions. This orientation has enjoyed widespread popularity in the past as "progressive education" or "child-centered education" and in art education as "creative self-expression." Key figures in development of the child-centered curriculum orientation have included Dewey, Rugg and Shumaker, Kilpatrick, and Lee & Lee.[4] The child-centered orientation to curriculum dominated schools in the United States particularly during the 1920s and 1930s, between World War I and World War II. More recent manifestations have included free, open, or alternative schooling designs often advocated in reaction to a disciplines-centered emphasis of the 1960s.

As an art education construct, emphasis in the child-centered orientation is upon helping each student express his or her personal needs and develop individual abilities and capacities for self-expression in art. This orientation applied to art education has been described clearly in books by Cole, Lowenfeld, Lowenfeld and Brittain, Viola, Read, Schaefer-Simmern, D'Amico, and Brittain.[5] The child-centered orientation has remained highly popular in art education from the early 1940s until today and has provided guidance for several generations of art educators. This orientation is articulated frequently in articles appearing in such popular periodicals as *Art Education, School Arts,* and *Arts and Activities.*

Society-centered Orientation

In a society-centered orientation to education, emphasis is upon group welfare and meeting a community's needs through learning social values and studying broad social problems. Traditional (although often unconscious) assumptions, values, and ideas held by a society about what is considered important are translated into preplanned but flexible curriculum objectives, content, and learning activities. Learning activities evolve as outcomes of study of local, regional, or national group needs and interests. This orientation, in several forms, has been favored in school programs at times when peoples' attention has been focused upon significant local or national economic or social problems. Key figures in development of the society-centered curriculum orientation date back to Benjamin Franklin in the mid-1700s and Herbert Spencer in the mid-1800s. Educators who have advocated this orientation include Counts, Havighurst, and Smith, Stanley, and Shores.[6] A society-centered orientation to education was popular when the United States was young and emergent, and significant political and industrial needs that might be met through public school education were apparent; it has

reemerged several times during the nation's history in somewhat different forms.

There have been several society-centered phases in art education. "Drawing" curricula of the late 1800s were intended to contribute to local needs of the nation's industries by improving the design quality of American products. During the Great Depression (1929-1939), this orientation reemerged and was used to ease economic hardships of families all across the country by having students create and decorate useful objects for their homes and create other projects with intimate connections to their daily lives and local communities. These practices were associated with the highly publicized "Owatanna Project" in Minnesota, and basic principles underlying the project were made popular in *Art Today*, a textbook used in teacher education classes for many decades.[7] More recently, art educators holding the society-centered orientation have advocated environmental education and improvement or multicultural, multiethnic, or global education as important concerns that could be addressed through this orientation. Key figures in development of contemporary society-centered art education have included McFee, McFee and Degge, Nadaner, Bersson, Chalmers, and Blandy and Congdon.[8] This orientation remains popular and often is presented in current art education periodicals including *The Bulletin of the Caucus on Social Theory and Art Education, Controversies In Art and Culture*, and *The Journal of Multi-cultural and Cross-cultural Research in Art Education*.

Subject-centered Orientation

In a subject-centered orientation to education, "probably the oldest and most widely employed form of curriculum organization,"[9] emphasis is upon classified and organized disciplines of knowledge considered essential to a well-rounded education for all citizens. Basic disciplines of knowledge are studied to reveal their key concepts and structures as bases for curriculum construction. Learning activities are developed that focus upon methods, information, and techniques within separate subject disciplines. Educators associated with the subject-centered orientation include Conant, Bruner, Schwab, Phenix, and King and Brownell.[10] Schooling in colonial times and during the early history of the United States contained elements of subject-centered curricula, but a disciplines-centered orientation only came to full realization after World War II, in the 1950s and 1960s, when this country was perceived as having to reassert its economic and political international leadership.

In discipline-based art education, a contemporary subject-centered construct, emphases include perceptual and conceptual inquiry to develop students' capacities for improving skills in art making activities and improved understanding of related studies including aesthetics, art criticism, and art history. Although there have been subject matter advocates for art education in the past, this orientation was popular primarily in professional art schools and fine arts courses in higher education where systemmatic improvement of art making skills was pursued actively. As applied to teaching art in elemen-

tary and secondary schools, this orientation is emerging only now as a clearly defined set of ideas and its primary manifestation is discipline-based art education or DBAE. Advocacy for a subject-centered orientation for art education can be found in writings by, among others, Barkan, Smith, Broudy, Eisner, Clark and Zimmerman, and Greer.[11] This orientation continues to be explicated and contextualized more fully in publications supported by The Getty Center for Education in the Arts, such as Eisner; Clark, Day, and Greer; Dobbs; and Broudy.[12]

The specific term, *discipline-based art education*, was coined by Greer and introduced in a 1984 article in *Studies in Art Education*.[13] In its present form, related to a subject-centered curriculum orientation, DBAE has had a relatively short history. It is asserted increasingly, however, as an alternative to contemporary forms of child and society-centered orientations that, at various times, have been particularly popular in American art education.

II. Components of an Art Curriculum

Emphasizing one orientation and one set of goals does not preclude concern with educational goals appropriate to other orientations. Goals of helping students achieve personal fulfillment (child-centered), improving society (society-centered), and transmitting the cultural heritage (subject-centered) generally are recognized as co-equal goals that must be taught to help create an enlightened citizenry. Chapman has described the interrelationships of these goals in art and general education:

> The purposes of art education coincide with the broader responsibilities of general education. School art programs facilitate the child's quest for personal fulfillment through art experiences based on the child's immediate life and world. Studies of the artistic heritage provide children with a knowledge of art as a significant form of human achievement. Awareness of the role of art in society is essential if children are to make informed aesthetic decisions about their environment.[14]

Other educators have echoed these assertions and claimed that, in a democratic society, *all* of these goals must be given relatively equal attention in adequate art education programs.[15]

Clark and Zimmerman wrote that subject-centered content is only one facet of a complete, coherent, or appropriate curriculum model. They contend that a complete art curriculum structure would include aspects of child, society, *and* subject-centered orientations as well as accommodate the four curriculum components of students, teachers, content, and setting. They defined art curriculum as a planned sequence of learning experiences about art content that includes art-related student and teacher tasks and outcomes that take place in environments designed for art learning. To construct and implement art curricula based on this definition, a complex of planned interrelationships among art content, student and teacher tasks and outcomes about art, and supportive educational settings would be specified. An art

curriculum also should be concerned with teachers' roles and methodologies related to specified learning experiences about art, students' levels of development and readiness for art learning, and students' art tasks and outcomes. Educational settings as environments for art learning in classrooms, schools, communities, and the society would be specified. Other environmental factors, including art supplies, instructional materials, equipment, other physical resources, and time available to teachers and students, also would be described.[16]

In Figure 2, simultaneous relationships between three commonly recognized orientations to education (child-centered, society-centered, and subject-centered) and four curriculum components (student, teacher, content, and setting) are shown graphically. Horizontal rows represent orientations; vertical columns represent components. DBAE, with its primary focus upon subject matter or content, is appropriate to only one box, A_3, in Figure 2, where the subject matter-orientation and content component intersect. By implication, there are other orientations and components that need to be addressed in an adequate art education construct.

The Getty Center and art educators who support its goals have established that important *content* to be learned in art education curricula should include knowledge, understandings, and skills derived from the disciplines of aesthetics, art criticism, art history, and art production. Most DBAE advocates, however, have not outlined descriptions of students' appropriate levels of development or their readiness for art learning for DBAE instruction. Nor have they clearly defined teachers' roles and methodologies related to learning experiences in art. Educational settings specified as environments for learning about art in classrooms, schools, communities, and society, including immediate physical environments, administrative climates, or necessary support mechanisms also have not been addressed directly in major writings about DBAE. The major strength of discipline-based art education, however,

Educational Orientations	A: Content	B: Student	C: Teacher	D: Setting
Society-centered O_1	A_1	B_1	C_1	D_1
Child-centered O_2	A_2	B_2	C_2	D_2
Subject-centered O_3	A_3	B_3	C_3	D_3

Figure 2. Three educational orientations and four educational components designating intersections as a structure for an art education curriculum.

is that it has given contemporary form to a major orientation to art education and established contemporary content for this construct.

There have been no *curriculum* documents, however, sponsored or published by The Getty Center for Education in the Arts until very recently,[17] and the adequacy of DBAE as a *curriculum* construct could only be deduced from more general DBAE literature. This literature describes and extends a construct for teaching visual arts education and contains requirements such as district-wide implementation and K-12 application. These requirements have been questioned by critics such as Jackson[18] or London,[19] although such rules are consistent with a focus upon a subject-centered orientation to education. To challenge these aspects is to challenge or reject the studied commitment to a specific orientation originally made by The Getty Center for Education in the Arts. Most critics of DBAE have challenged neither this commitment nor the basic form or content of this orientation. Instead, they have asserted their support for alternative orientations rooted in child-centered or society-centered (and, occasionally, technology-centered) orientations and questioned why their particular orientation has been excluded from discipline-based art education.[20] Whether or not these alternative orientations are excluded has been questioned and examination of the defining characteristics of DBAE may help resolve such questions.

During the curriculum reform movement of the 1950s and 60s, art education, like many other subjects taught in schools, was analyzed and critiqued in order to improve its curriculum content and organization. Major art education conferences were held at New York University[21] and The Pennsylvania State University[22] in support of curriculum reform in art education. Discipline-based art education is a product of reforms that arose from these two conferences and its advocates still are calling for redefinition of art programs to be considered fully "discipline-based." In 1987, an issue of *The Journal of Aesthetic Education* was commissioned by The Getty Center for Education in the Arts to explicate more fully the complex meanings conveyed by the term *discipline-based art education* (DBAE).[23] In the key paper in this issue, Clark, Day, and Greer asserted that full implementation of a DBAE program is expected to demonstrate the following defining characteristics:

A. Rationale

1. The goal of discipline-based art education is to develop students' abilities to understand and appreciate art. This involves a knowledge of the theories and contexts of art and abilities to respond to as well as to create art.
2. Art is taught as an essential component of general education and as a foundation for specialized study.

B. Content

1. Content for instruction is derived primarily from the disciplines of aesthetics, art criticism, art history, and art production. These disciplines deal with (a) conceptions of the nature of art, (b) bases for valuing and judging art, (c) contexts in which art has been created, and (d) processes and techniques for creating art.

2. Content for study is derived from a broad range of the visual arts, including folk, applied, and fine arts from Western and non-Western cultures and from ancient to contemporary times.

C. Curricula

1. Curricula are written with sequentially organized and articulated content at all grade levels.

2. Works of art are central to the organization of curricula and to integration of content from the disciplines.

3. Curricula are structured to reflect comparable concern and respect for each of the four art disciplines.

4. Curricula are organized to increase student learning and understanding. This involves a recognition of appropriate developmental levels.

D. Context

1. Full implementation is marked by systematic, regular art instruction on a district-wide basis, art education expertise, administrative support, and adequate resources.

2. Student achievement and program effectiveness are confirmed by appropriate evaluation criteria and procedures.[24]

Three major goals of art education are to help children achieve personal fulfillment, improve society, and transmit the cultural heritage. These goals are served by differing orientations to art education, yet they are claimed to be equally important in adequate art education programs. Emerging conceptions of DBAE have helped serve these goals by explicating a contemporary form of subject-centered art education.

III. The Emergence of Discipline-based Art Education

Several histories are available that explain general aspects of the complex background of DBAE as well as such specific factors as theoretical antecedents,[25] state department of education publications,[26] curriculum antecedents,[27] and past teacher education.[28] The following brief review of selected origins and backgrounds may reveal why an exclusively subject matter-centered orientation to art education became popular in the 1980s; the review includes many activities that directly involved writers who ultimately helped create the current DBAE literature.

As were a number of art education emphases before it, the emergence of discipline-based art education was inevitable; it fit the national need and mood of the 1980s and was adopted widely throughout the country because it was perceived by many as right for its time. Theoretical bases for discipline-based art education developed during the mid-1960s and the 70s, and, only very recently, have been given form as a set of ideas about instructional content for contemporary art education and how an art education program should be organized and presented in schools.

Researchers have shown that, at least since the 1940s, art education in schools deviated from the mainstream of general education through its focus upon child-centeredness, children's self-expression, and creativity while other school subjects were made more content and structure centered.[29] Disciplines-centered subject matter curricula were being adopted widely in most school subjects as a reaction to the public's general rejection of progressive education. Disciplines-centered curricula were developed with critical content based upon the work of professionals in each content area. Proponents of the model pursued identification of each discipline's inherent structures and key concepts and the building of curricula designed to teach those concepts and structures. New curricula for mathematics, biology, chemistry, and general science education emerged as did similar reforms in language arts and other school subjects.[30] A disciplines-centered model underlying these curricula became widely supported in general education and led to questioning

and challenging of all child-centered or activity-centered practices still found in schools in the decades following World War II.

One defining characteristic of discipline-based art education is that study of visual arts images should be derived from a broad range of the visual arts, including folk, applied, and fine arts from cultures and times throughout the world. This requirement evolved naturally in art education as post-war art teachers sought visual resources to help them relate to new concerns and educational goals for multicultural, multiethnic, and global education. In the 1960s, '70s, and '80s, many publishers of art reproductions entered the art education market although instructional uses of images created by artists stands in sharp contrast to cautions against having students see artists' works found in many interpretations of child-centered art education.

Another defining characteristic that emerged during the 1960s is the requirement that art education curricula should be derived from the work of aestheticians, art critics, art historians, and artists as professional scholars in art. Hubbard, for instance, wrote in 1967 that the neglect of art history and art theory, or aesthetics, was a "glaring instance of imbalance in art instruction."[31] Davis, as editor of *Studies in Art Education*, wrote in 1977 that art educators needed to research problems of defining content and involve close cooperation with scholars such as artists, art historians, and aestheticians.[32] Eisner described development of an art education curriculum during the 1960s that was based on study of the work of professionals in the arts in reports about The Kettering Project.[33] Clark and Zimmerman outlined a curriculum framework with learning activities related to the work of aestheticians, art critics, art historians, and artists in 1978 and, in subsequent publication of a secondary art textbook, created learning activities in which students assumed tasks related to the work of these professional scholars in the arts.[34]

Chapman endorsed similar activities in a teacher-education textbook organized around three major goals for art education: (1) development of improved personal expression and response, (2) awareness of the artistic heritage, and (3) awareness of the roles of art in society.[35] These goals obviously require study of the work of artists and aestheticians (goal 1), art critics, art historians, and artists (goal 2), and aestheticians, art critics, art historians, and artists (goal 3). Much of the body of this textbook promotes understanding of the work of professionals in the four art disciplines.

Other early textbooks that extended art education concerns beyond art-making activities included Feldman's *Becoming Human Through Art* and *The Artist*.[36] In *Becoming Human Through Art*, students study the role of the art critic and images created by artists in cultures and times other than their own. Through talking about such art, they learn to describe, analyze, interpret, and evaluate art from throughout the world. In *The Artist*, Feldman focused upon understanding artists socially, culturally, and historically because he was aware that information specifically about artists often is not available to students. Another teacher-education textbook that used similar concepts and activities was Gaitskell, Hurwitz, and Day's *Children and Their Art*.[37] In recent editions of this popular textbook, increased attention is given to information about art criticism and art history and learning activities that

ask students to encounter, discuss, and analyze works of art. Concern for having such activities in art curricula were apparent to these and other authors and indicate growing concerns that led to the formulation of DBAE.

A growing popularity of art learning activities based upon study of concepts from aesthetics, art criticism, and art history can be seen in proliferation, in recent decades, of secondary textbooks featuring art history content or integration of studio activities and criticism or history content. Already popular art history textbooks were complemented by others including Brommer's *Discovering Art History*,[38] Fearing, Mayton, Francis, and Beard's *Helping Children See and Make Art*,[39] McCarter and Gilbert's *Living With Art*,[40] Goldstein, Katz, Kowalchuk, and Saunders' *Understanding and Creating Art*,[41] Mittler's *Art In Focus*,[42] and Ragans' *Arttalk*.[43] More copiously illustrated editions of previously successful books, such as Richardson's *Art: The Way It Is*[44] also were published at this time. Harper and Row recently published a series of art history books for young readers that includes books about major artists from the Rennaissance to the present[45] and a similar series about art from major world cultures.[46] The popularity of books such as these demonstrate basic changes in art education that have led to development of discipline-based art education.

Art Education and Curriculum Reform

After rebuilding from the impact of a major depression and involvement in World War II, the federal government supported educational reform as a means to reassert the United States' international leadership. In 1949, the Soviet Union exploded an atomic bomb and, in 1959, launched Sputnik, the planet's first artificial satellite. These and other international developments were seen as threatening by many people in the United States and, as a result, schools were perceived as failing to meet vital national needs. Calls for school reform, largely unheeded before these events took place, led to large-scale federal investment in education and establishment of over twenty federally sponsored regional curriculum development laboratories across the country. Some national leaders claimed that the nation's schools were responsible for future national defense, leadership in scientific advancement, and survival in the future. Such rhetoric inspired many actions, including a series of conferences about educational reform, creation of curriculum reform and development groups, new disciplines-centered curricula, and redefinition of what was to be taught in the nation's schools.

A 1963 issue of *Studies in Art Education* included a debate that has continued in many subsequent NAEA conferences and publications. Barkan, Logan, and Kaufman offered various answers to the question: "Is there a discipline of art education?"[47] Barkan cited the need for art education to be seen as a discipline conforming to the popular ideas of Schwab and others that a *discipline* features unique content and structure, a community of scholars, and distinctive modes of inquiry. Barkan, Logan, and Kaufman seemed to agree that, despite an emerging search for subject matter as a focus, it would be premature to call art education a "discipline."

Twenty years later, Clark and Zimmerman invoked similar questions and asserted:

> Art is both basic and essential in a curriculum that aims to develop in all students those social, personal, and cognitive skills necessary for responsible participation in a democratic society. . . . As a discipline in its own right, art education should help students understand and appreciate feelings, ideas, and values that the major traditions of art communicate.[48]

A Seminar In Art Education For Research and Curriculum Development

No single event can be cited that marks origins of what was to become known as discipline-based art education, but an early and influential force may have been Bruner's remarks at the influential Woods Hole Conference and his subsequent conference report, *The Process of Education*. Many would identify the major address Manual Barkan delivered at the 1965 Penn State Conference as an early and influential set of ideas.[49] Barkan referred to Bruner's earlier claim of parallels between scientific and humanistic inquiry as "disciplined" and concluded that inquiry into art education and art education curricula can be both structured and disciplined. Barkan also suggested that art education curricula had become overly dependent upon art making activities: "We have anchored curriculum almost entirely in relation to the artist, only slightly in relation to the art historian; we have ignored the aesthetician and critic."[50]

Barkan contended that in order for curriculum to become both problem and discipline centered, operating control would stem from modes of inquiry exemplified in fields of art. Scholars in art, such as artists, critics, and historians, would be the model for inquiry. Barkan reasoned that the kinds of questions these professionals ask about life and art, and the ways they conceive and act upon such questions, should be models for teachers to use with their students. In the course of making curricular suggestions, Barkan concluded by noting that "we had better remove our romantic glasses about child art ... because what goes on under the name of art in the overwhelming number of elementary school classrooms is non-artistic busy work or play at best."[51] Thus, Barkan laid groundwork for a conception of art education curricula that would derive content from study of the work of professional scholars in the visual arts and challenged the then current reliance on creative self-expression and child art as desirable goals for art education programs. This challenge did not go unheeded and took form in several projects and publications subsequent to 1965.

Art: Meaning, Methods, and Media

Hubbard and Rouse, two art educators from Indiana University, began discussing and outlining, in the early 1960s, their conception for a series of graded art textbooks that were to be content-based and systematic. Their participation in The Penn State Seminar intensified Hubbard and Rouse's devel-

opment and field testing of preliminary lessons and, in 1973, the first editions of their textbook series were published for use in grades 1 through 6. Their *Art: Meaning, Methods, and Media* series was based upon objective-defined learning activities and structured for sequenced presentation of content across grades. It was, therefore, an early realization of the type of curricula advocated by participants at The Penn State Seminar and anticipated DBAE in that the series attended to tasks and activities derived from analyzing, discussing, and critiquing, as well as making, art. It also brought diverse art images from national and international sources into classrooms where they could be studied as integral parts of the curriculum. In subsequent revisions, this series has been renamed *Art In Action* and is now available for grades K through 8.

The Kettering Project

In the late 1960s, Eisner and a team of graduate students at Stanford University developed art education curricula that pre-dated and anticipated DBAE, while it also reflected the art education model Barkan had suggested. Eisner's presentation at the Penn State Seminar ended with a call for regional curriculum development centers where research and development experts would (1) study how students learn, (2) formulate subject matter and academic curricula, and (3) study curriculum innovation as a process and curriculum implementation as a community-based phenomenon.[52]

Eisner's Kettering Project (funded by the Kettering Foundation) was established to develop an art curriculum that could be used effectively to teach significant art content to young children by elementary school teachers. The 11 members of the Kettering Project staff included artists, classroom teachers, art teachers, evaluators, and curriculum specialists who worked together in developing learning activities and resources based directly on the premises that art curriculum content should be derived from study of the work of scholars in art and could be organized into series of graded lessons appropriate for kindergarten to grade six.

Consistent with recommendations made at The Penn State Seminar, the Kettering Project was based upon assumptions used as a foundation for the curriculum: (1) the most important educational contribution that can be made by the visual arts is that which is indigenous to art, (2) learning in the arts involves very complex forms of learning and is not an automatic consequence of maturation, (3) an art curriculum offered to children should extend well beyond traditional art-making activities to include learning about aesthetics, art criticism, and art history, (4) to teach art well requires not only a curriculum but also instructional support media that can be used to illustrate visual qualities and ideas, (5) all aspects of learning in the visual arts can be evaluated, and (6) elementary classroom teachers can increase their effectiveness as teachers of art if they use a sequential curriculum accompanied by practical support media.[53] These assumptions obviously reflect a subject-centered orientation to art education and manifest most of the characteristics endorsed in subsequent DBAE programs.

Aesthetic Education and The Aesthetic Eye

Among the many federal research and development centers dedicated to educational reform in the 1960s and 1970s was the Central Midwestern Regional Educational Laboratory (CEMREL) in St. Louis, Missouri. Two advisors to the CEMREL Aesthetic Education Curriculum Project were Broudy and Smith who, for several years, had championed *aesthetic education* as a more inclusive term that should be used to replace what they considered the more limited term *art education*. According to Smith, the term *aesthetic education* is used with at least two meanings; it refers to a tendency within art education (1) to extend the scope of curriculum content by adding appreciative, critical, and historical activities to activities involving art-making and (2) to include music, literature, theatre, and dance as well as the visual arts.[54] Smith, Broudy, Lanier, and others echoed Barkan's proposal that art educators ought to move away from emphasis on art-making activities and concern themselves with aesthetics, art criticism, and art history as sources of content for art education. Broudy's *Enlightened Cherishing*[55] was used by proponents of discipline-based art education as a germinal blueprint for their new conception of art education. It also was used as the basis for *The Aesthetic Eye*, an aesthetic education project funded in 1975 and 1976 by the National Endowment for the Humanities.

In the early 1970s, Hine, Clark, Greer, and Silverman proposed an aesthetic education workshop that would test teachers' abilities to create and implement aesthetic education curricula for young learners in diverse educational settings. The result was a fifteen-month project that involved art teachers, art coordinators, and program administrators from all levels of public schools, as well as community agencies and museums. These people were brought together to study aesthetic education in an intensive summer session, a year of supervised experimentation at local sites, and yet another intensive summer of instruction and sharing. Among the positive outcomes of this complex project was demonstration that teachers with very diverse backgrounds and assignments could create and implement written curricula emphasizing study of works of art with sequentially organized and articulated content at all grades and appropriate developmental levels.[56]

SWRL Elementary Art Program

Another art education curriculum development project was being conducted during the 1970s at the South West Regional Laboratory for Educational Research and Development (SWRL) in Los Alamitos, California. Greer assumed responsibility for this project in 1972 and conceptualized a new curriculum model, created a writing team, and developed a content-based and systematic elementary art curriculum.[57] *The SWRL Elementary Art Program* is a kindergarten to grade six art education curriculum that reflects many of the characteristics advocated for art education curricula by participants at The Penn State Seminar. *The SWRL Elementary Art Program* continues to be used as one of several program options in many school districts and is presented as one of several program options in some staff development institutes sponsored by The Getty Center for Education in the Arts.

IV. DBAE and the Future

A substantial body of DBAE literature now exists that is written from a contemporary subject-centered orientation to art education. Although no fully discipline-based art education curricula exist, there are a number of curricula endorsed by The Getty Center for Education in the Arts that are being used in art education programs around the country. These include the *SWRL Elementary Art Program*,[58] *Discover Art*,[59] *Art In Action*,[60] *Spectra*,[61] and *Art Works*.[62] These curricula form a broad foundation that can be viewed as expressions of the DBAE curriculum construct although none has been described as fully meeting the conditions of discipline-based art education. Nevertheless, a contemporary subject-centered orientation now coexists in art education along with contemporary child-centered and society-centered orientations to art education. Whether DBAE remains the focus of many art education programs in schools will depend upon several factors including the quality of DBAE curricula and their perceived relevancy to the needs of students.

Clark and Zimmerman proposed three criteria (completeness, coherence, and appropriateness) to be used for evaluating a curriculum prior to its implementation,[63] and these may be used to evaluate effectiveness of the subject-centered orientation of the DBAE curriculum construct. Clark and Zimmerman defined *coherence* as clear and logically consistent expression of related concepts; in a coherent curriculum, there would be no contradictions among all concepts in the curriculum. *Completeness* was defined as inclusion of all necessary concepts or components; in a complete curriculum, all necessary relations between concepts would be included. Coherence and completeness are used to judge the internal adequacy of a curriculum. *Appropriateness* was defined as correspondence of an education construct to the rest of the world of knowledge in terms of concepts and experiences. In an appropriate curriculum, there would be correspondence between a discipline of knowledge and goals, objectives, and structuring of teaching and learning tasks within a curriculum. Appropriateness would be used to judge the external adequacy of a curriculum.

Curriculum Coherence and DBAE

Coherence can be represented as a match between any of the three curriculum orientations and all of the four components related to it. Three examples of coherence, using symbols from Figure 2, can be represented as:

a. (O1; A1, B1, C1, D1)
b. (O2; A2, B2, C2, D2)
c. (O3; A3, B3, C3, D3)

There are no internal contradictory relationships between the orientations and components in each of these examples, even though several different emphases are possible within each orientation. Within the subject-centered orientation, emphasis of a learning activity might be upon developing students' understanding of concepts related to art criticism and the work of art critics. Coherence would demand a consistent adherence to that emphasis and appropriate teacher and student tasks that would contribute to the goals sought for this learning activity. Content resources for the activity might include essays by critics or by students and a supportive setting would be a classroom where students can both read and share ideas in group discussions and have free access to library facilities.

Discipline-based art education clearly claims a specific orientation and the test of its coherence is whether all related components are pursued consistently within the subject-centered orientation. For example, one recent effort of The Getty Center for Education in the Arts is support for development of a *Multicultural Art Prints* series (MAPS), co-published by Crystal Productions. The first set contains images created by Afro-American and Pacific-Asian artists. Such images could be used to teach from a society-centered orientation, but information provided on the back of these prints is designed to be consistent with the subject-centered orientation that underlies DBAE. This includes information about the artist, cultural content related to history and aesthetics, time or era, and style and medium. Questions for elementary, middle, and secondary level classes are provided on the back of each print that are designed to stimulate discussions with students related to aesthetics, art criticism, art history, and art production. The background and questions provided are *not* designed primarily to encourage students to discover their roots through study of their cultural heritage, as they might be in a child-centered orientation, or to discuss how art from many cultures can be used to promote social action causes in communities, as they might be in a society-centered orientation.

Curriculum Completeness and DBAE

As shown in Figure 3, completeness is represented, at one stage, by inclusion of all related components with a single orientation and, at another stage, by inclusion of all orientations and all components appropriate to each orientation. In a complete K-12 art education curriculum, students would be exposed to all three orientations in coherent units or phases.

Symbolically, curriculum completeness can be shown as follows:

(O1: A1, B1, C1, D1) *and* (O2: A2, B2, C2, D2) *and* (O3: A3, B3, C3, D3).

		A: Content component	B: Student component	C: Teacher component	D: Setting component
Society-centered orientation	O_1	A_1 Social orientation to selection of art content from art history, art criticism, art production, and aesthetics	B_1 Readiness and motivation for participation in art activities that result in social development and attainment of knowledge, understandings, and skills about art	C_1 Role as art coordinator and mediator based on a social interaction model Strategies for social interaction toward the attainment of knowledge about art through society	D_1 Administrative arrangements, materials, and environments that facilitate social development and knowledge and skills about art
Child-centered orientation	O_2	A_2 Personal orientation to selection of art content from art history, art criticism, art production, and aesthetics	B_2 Readiness and motivation for participation in art activities that result in personal development and attainment of knowledge, understandings, and skills about art	C_2 Role as art facilitator and mentor based on a personal sources model Strategies for personal growth toward attainment of knowledge about art through the self	D_2 Administrative arrangements, materials, and environments that facilitate personal development and knowledge and skills about art
Subject-centered orientation	O_3	A_3 Information processing orientation to selection of art content from art history, art criticism, art production, and aesthetics	B_3 Readiness and motivation for participation in art activities that result in conceptual-perceptual development and attainment of knowledge, understandings, and skills about art	C_3 Role as art programmer and instructor based on an information processing model Strategies for conceptual-perceptual inquiry toward attainment of knowledge, skills, and understandings about art	D_3 Administrative arrangements, materials, and environments that facilitate conceptual-perceptual development and knowledge and skills about art

Figure 3. Concepts for the intersections of three educational orientations and four educational components as a structure for an art education curriculum.

This is not a justification for random mixing of learning activities from each of the three orientations. The intent is that each of the three basic orientations to education has important and meaningful contributions to make to a wholistic art education program and to the growth of students within such a program. Systematic opportunities should be provided for students to experience differing learning activities and differing emphases from child-centered, society-centered, and subject-centered orientations to art education. Within each orientation, student, teacher, content, and setting components also would need to be included for a curriculum to be considered complete.

At this time, discipline-based art education is founded on a single orientation to education. Literature in support of this construct is addressed predominantly to defining and clarifying content for a subject-centered curriculum. The content component for the DBAE curriculum construct appears to be most developed and includes some delineation of concepts derived from study of the work of aestheticians, art critics, art historians, and artists.

There has been controversy about whether classroom teachers or art specialist teachers should provide DBAE instruction.[64] While this aspect of the teacher component remains an unresolved issue in implementation of DBAE programs, The Getty Center for Education in the Arts has supported some implementation projects in which teams of classroom teachers and art specialist teachers have worked together to provide art instruction. The Center also has supported projects in which either classroom teachers or art specialist teachers have been designated to deliver DBAE instruction. In a recent Getty Center publication, *From Snowbird I to Snowbird II*, ten pre-service education projects sponsored by The Getty Center are described. In these projects, students preparing to become art teachers were exposed to a variety of DBAE concepts, organization, and methods of delivery as part of their professionalization.[65]

The DBAE curriculum construct is not yet complete because equal attention to the role of students or to appropriate settings for DBAE instruction has not been fully addressed. To complete the discipline-based art education construct, its advocates should attend to delineating both student and setting components and describing the teacher component more precisely.

DBAE has been created as a contemporary expression of a subject-centered orientation to art education. As a result, wholistic art education programs now can be offered in schools with a major focus on DBAE as a subject-centered orientation, but with learning activities derived from child- and society-centered orientations also attended to as related aspects of the art curriculum.

Curriculum Appropriateness and DBAE

In an appropriate curriculum, there is agreement between planned educational outcomes and knowledge, understandings, skills, and task structuring derived from a discipline the curriculum is intended to help teach. Outcomes of a general education program should help develop students personally, socially, and cognitively to prepare them to participate responsibly in

the democratic processes of this country. An appropriate art curriculum, therefore, should help students improve their personal, social, and perceptual/conceptual development through study of the arts as it supports acquisition of knowledge, understandings, and skills about art.

Goals of art curricula or learning experiences derived from disciplines other than art, however desirable and defensible, are considered inadequate as *art* education. An art curriculum that provides a series of activities based on serving students' needs for self-expression, for example, is defensible and justifiable, but is serving therapeutic-psychological rather than art education goals. Using art-related activities to help students explore, understand, and respect ethnic diversity within their classroom and community is equally defensible and justifiable, but also serves therapeutic-psychological or society-centered goals. This is not to condemn such activities; there may be classroom situations where they are appropriate to serve general education goals. What is being questioned is whether or not such activities should be labeled *art* education.

Goals derived from the disciplines of psychology, sociology, anthropology, or ethnography certainly can be served effectively through the use of art-related learning activities and this relationship is demonstrated often in classrooms. Such activities, however, would not be considered central to a subject-centered art education currriculum, as in discipline-based art education. One of the reasons DBAE was constructed as an art education program model was to refocus teachers' attention away from progressive and child-centered or society-centered art curricula toward learning experiences in art that are considered more defensible and justifiable, because they are based upon and derived from study of disciplines engaged in by professional scholars in art. That justification, of course, is the same one used by Barkan in 1965. That there is a subject matter of art and that aestheticians, art critics, art historians, and artists, as professional scholars in art, have created this unique and valuable subject matter is a basic tenet of discipline-based art education.

Authors of DBAE programs, grounded in a subject-centered orientation to education, intend as an outcome to restore the learning experience in art, based upon educational adaptations from study of the work of professional scholars in art, as the principal or primary focus of art education curricula. DBAE programs, therefore, appear to be appropriate to the disciplines for which they are intended and curricula for such programs appear to be appropriate as they also focus on learning experiences in and about art.

There is little research, however, that supports such tacit assumptions; there are aspects of DBAE that are grounded more on faith than research findings and remain to be addressed through future research. Assumptions and questions about the (1) appropriateness of discipline-based art subject matter to cognitive, affective, and psychomotor capabilities of primary, intermediate, and secondary level students, (2) the relative attention to be given aesthetics, art criticism, art history, and art production in DBAE programs, (3) children's development in art and in learning and their correlation with

DBAE program goals, and (4) effectiveness of various forms of art content organization and articulation across grades and levels of schooling, as examples, have not been studied through organized research programs.

V. Conclusion and Recommendations

As a new curriculum construct, discipline-based art education is a contemporary form of the traditional subject-centered orientation to education and curriculum. It is content centered, organized around specialized disciplines of knowledge, designed for group instruction of all students, and reflects a concern for excellence in education frequently expressed in the literature of the 1980s. Discipline-based art education has been criticized for its exclusive emphasis on the disciplines of aesthetics, art criticism, art history, and art production, which opponents believe can lead to fragmentation and a lack of integration among art experiences. Through its focus upon discipline-based content, DBAE has been accused of elitism and inappropriateness to individual students' needs.[66] An overemphasis on rational and structured content, some critics contend, could lead to loss of concern for expressive, creative, or aesthetic behaviors in terms of individual student reactions. It was concerns such as these that led educators at an earlier time away from a disciplines-centered approach to curriculum and toward a focus on more child-centered or society-centered orientations. All of these orientations now coexist in schools and are reflected in such diverse practices as accountability, open classrooms, performance-based assessment, cooperative learning, site-based management, and alternative schools.

Review of the defining characteristics of discipline-based art education indicate that it is a coherent expression of a single orientation to curriculum. Such coherence has been sought by many art educators and is a realization of a number of trends that developed in art education for several decades before the introduction of DBAE. Principal among such trends were a demand for the use of images by artists as instructional resources and learning activities in art curricula. Another was an apparent move away from a focus on art-making activities as the only form of learning activity in art education. Not every art educator agrees with the focus of DBAE, although most do support moving away from an exclusive attention to art making in art education, as does the National Art Education Association, the nation's largest professional organization for art educators and art teachers.

The myriad forms of discipline-based art education that are emerging are

very directly a manifestation of the disciplines-centered concerns of the 1960s. As such, its advocates support substantive content, preplanned learning activities, and measurable learning outcomes. These characteristics of DBAE are supported by many practices in general education and DBAE has earned praise and endorsements from numerous education organizations concerned with quality school curricula.

Viewed as a curriculum construct, discipline-based art education is coherent, but not always complete. More development should be done to clarify the roles of teachers, students, and settings with the DBAE construct. Research and field testing should be pursued to clarify what strategies are most effective for specialist and non-specialist teachers to use in support of DBAE curricula. More information is needed about how individual students from a variety of backgrounds react and learn in classrooms and about the performance of students with varying levels of ability using DBAE curricula. School districts where DBAE curricula have been implemented also should be studied to better understand administrative climates and physical resources that facilitate or hamper success with such curricula.

Art educators need to create programs in which the best features of subject-centered, child-centered, and society-centered art curricula are used to achieve a wholistic education in the visual arts. DBAE can take its place beside child-centered and society-centered orientations to art education. It should not, however, attempt to incorporate aspects of these other orientations to meet the demands of its critics. The strength of DBAE in the 1990s is most likely to be its ability to develop content, teacher, student, and setting components related to its subject-centered orientation. It will be the task of other art educators in the 1990s to research, construct, and implement components of all three orientations, so that art education curricula can be wholistic as well as complete, coherent, and appropriate in our nation's schools.

Notes

1. Throughout this paper, the term *discipline-based art education* will be printed in lower case.
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10. Howard Conant, *Art in Education*, (Peoria: Bennett, 1963); Jerome S. Bruner, *The Process of Education*, (Cambridge: Harvard University Press, 1960); Joseph J. Schwab, "Structure of the Disciplines: Meanings and Significances," in *The Structure of Knowledge and the Curriculum*, edited by G.W. Ford and Lawrence Pugno, (Chicago: Rand McNally, 1964); Phillip H. Phenix, *Realms of Meaning*, (New York: McGraw-Hill, 1964); Arthur R. King and John A. Brownell, *The Curriculum and the Disciplines of Knowledge*, (New York: John Wiley, 1966).
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This publication is concluded with a list of notes and references that contain resources on art education in the ERIC database. Each ERIC document in this list has an ED number that can be used to identify and gain access to the full text of the document.

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